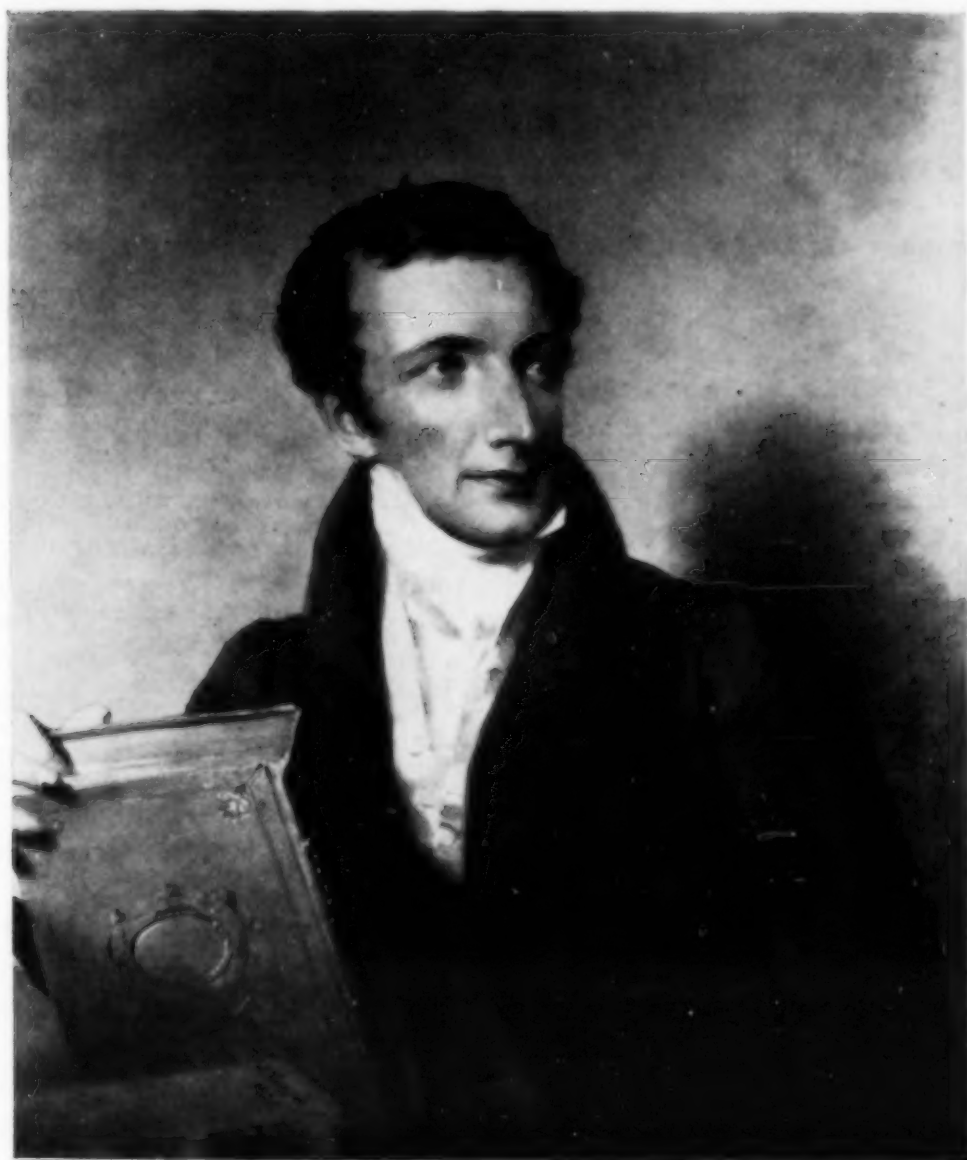


RECORD OF THE  
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PRINCETON UNIVERSITY



PORTRAIT OF JOHN KINTZING KANE BY JOHN NEAGLE

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## PORTRAIT OF JOHN KINTZING KANE BY JOHN NEAGLE

**B**OTH artist and sitter were at a crucial moment when the superb portrait was signed and dated 1828 (see cover).<sup>1</sup> Neagle, trained as an engraver by Maverick, was branching out as a portrait painter. Two years earlier he had made a pilgrimage to the studio of Gilbert Stuart at Boston, not, as he told Dunlap, to adopt Stuart's brilliant style, but rather to study Stuart's effective method of observing nature. As a matter of fact, Neagle never emulated Stuart's elaborate handling of surfaces, choosing a simpler and smoother technique which suggests an influence from David and his school.

Neagle caught John Kintzing Kane at a moment of critical decision. Son of a Tory father and a Van Rensselaer mother, the young Albany patrician had shifted his fortunes to Philadelphia and married one of her most beautiful women. Bred as a Federalist, the young lawyer had turned wholeheartedly to the radicalism of Andrew Jackson, whose candidacy for the presidency in 1828 was setting by the ears all socially respectable Philadelphia. It was as if a promising young New York corporation lawyer, in 1930, should suddenly come out as an enthusiastic New Dealer. Probably Philadelphia would have condoned such a political vagary, but when John Kane became a counsellor of the detest-

ed president in the successful crusade against the Bank of the United States, the tolerance of the City of Brotherly Love was strained to the breaking point, and for some years John Kane and his beautiful wife (née Leiper) were ostracized.

In the aggressive, yet also humorous, vitality that breathes from this superb portrait we read the soul of an aristocrat who knows he is being stigmatized as "a traitor to his class," and accepts the charge proudly. Philadelphia probably never forgot John Kane's secession from her gentry, but in view of his ability and usefulness Philadelphia forgave.

Honors came to John Kane. In 1845 he was appointed Attorney General of Pennsylvania. Next year he became Federal Judge of the District. In 1857 he was elected president of what was then and perhaps remains Philadelphia's most distinguished organization, the Philosophical Society. The next year he died, being sixty-three years old. His writings were confined to legal matters, but he was widely read and of fine taste in literature.

To remind ourselves of the curiously compartmental character of the human mind, the man who had staked his social position and almost his professional career on political radicalism, was, in 1837, in the controversy which split the Presbyterian Church, resolutely old-school and orthodox.

F. J. M., JR.

<sup>1</sup> Accession number 45-207. Height, 0.765 m.; width, 0.635 m. The photograph on the cover was obtained through the courtesy of the Frick Art Reference Library.

## A PAINTING BY KENSETT

TO THE American paintings in the Museum has been added a charming little landscape—*Sunset, Camel's Hump, Vermont*, by John Frederick Kensett—the gift of Mr. Harry Shaw Newman of the Old Print Shop.<sup>1</sup> The

artists to visit the art galleries of Europe, so that unlike many American artists of the time he was acquainted with European landscape painting at first hand. In the latter part of Kensett's life, his paintings became immensely



painting is a fine example of the style not only of Kensett himself, but of the "Hudson River School" of American landscape painting.

Kensett was born in 1816 and died in 1872. Like so many artists of the time, including his older friend Asher B. Durand, until he could make a living from his painting he supported himself as an engraver, working for the American Banknote Company. In 1840, when he was twenty-two years old, Kensett went abroad with Durand and two other

popular as Americans grew increasingly proud of their nation and of its scenery. Indeed, so great was his popularity that after his death the pictures left in his studio alone sold for \$150,000, even though thirty-eight of them were presented to the Metropolitan Museum in New York.

The painting given by Mr. Newman is evidently a fairly early work typical of the Hudson River School in its characteristically American mountain landscape. It is also characteristic of the work of that school in being painted into the sunset with the dark shadows of the

<sup>1</sup> Accession number 45-199. Height, 0.305 m.; width, 0.41 m.

twilight already spreading across the foreground yet penetrated with the light which is reflected from the still bright sky upon a stream below. The unusual greenish tones of the sunset sky are not unlike those in some of the works of another great American landscape painter, Homer Martin. And as Martin was a struggling young artist under the in-

fluence of the Hudson River School at the time that Kensett was beginning to achieve his wide fame, it is probable that the resemblance is not a fortuitous one, and that elements of Kensett's style, exemplified by this landscape, were transmitted to a later generation of American painters through the art of Homer Martin. D. D. E.

## AN ENIGMATIC AMERICAN LANDSCAPE

THROUGH the generosity of E. and A. Silberman of New York City we have received a very interesting American landscape which may roughly be dated in the 1860's.<sup>1</sup> It is unsigned, though finished, and awaits an expert to christen it. It is a panoramic view of the Sandwich Range, New Hampshire, from a point some twenty miles south, in the lake region. The blue horn of Chocorua at the right identifies the scene. The general effect is blond for the time, much lighter than our cut. Foreground details are minutely and firmly touched in, but without any smallness. A characteristic white steeple in near middle distance is an effective note.

Pending a real expertise, I may say tentatively that the picture is by one of the American Ruskinians who ran their own journal and made their fight against the National Academy during the Civil War. The painters of this group were T. C. Farrer, John and Edward Hill, and Charles Herbert Moore who, beginning as a landscapist, ended as a museum director and authority on Renaissance and Gothic Architecture at Harvard. I have

<sup>1</sup> Accession number 44-68. Height, 0.555 m.; width, 0.455 m.



only begun to study this interesting group and at present can only say that our picture is not a Farrer and that it may turn out to be by Moore who often neglected to sign his pictures. But all such judgments await the advent of those evidently budding Berensons who are only beginning to make intensive studies of our American painters.

F. J. M., Jr.



## A LANDSCAPE BY J. O. EATON

MR. J. O. EATON of Cleveland, Ohio, has recently given us a landscape by his father, Joseph Oriel Eaton, A.N.A.: *Near Yellow Springs, Ohio*.<sup>1</sup>



Eaton was born in Newark, Ohio, in 1829. At sixteen he was at Indianapolis in the studio of Jacob Cox, the father of the painter and critic Kenyon Cox. He picked up his further education by association with such painters as James

<sup>1</sup> Accession number 45-200. Height, 0.25 m.; width, 0.45 m.

H. Beard and Worthington Whittredge. Thus he developed a good gift for portraiture and also painted landscapes in a pleasantly rural vein. *Near Yellow Springs* is a characteristic and agreeable example of his landscape art. It suggests something of the candor of the Harts, but shows a richer handling which Eaton may have learned from the very talented Whittredge. In 1869, being forty years old, Eaton made an extensive European trip. On his return he settled in New York, was elected an A.N.A. and a member of the Water Color Society. A career which had been one of quiet and steady development was cut short by his death in 1875, at forty-four. He was one of those modest and sterling artists who prepared the way for the sharp advance in painting in the Middle West in the generation of Duveneck and Kenyon Cox.

F. J. M., Jr.

## A SKETCHBOOK OF 1875 AND 1876 BY HOMER D. MARTIN

IN my monograph *Homer D. Martin, Poet in Landscape*, New York, 1912, I ventured the surmise (pages 26 and 32) that his developed, broader style should be dated from his English and French trip in 1876 when he met Whistler and was exposed to the influence of the old masters. I was pretty nearly right, but a sketchbook with sheets dated from September 1875 to August 1876 proves that the change was actively in process about a year before Martin first went abroad. The sketchbook was given to his life-long friend, the late William C. Brownell, and Mrs. Brownell has graciously given it to me. In order that a rather precious document may not go astray, I am presenting it in our joint names to this Museum. The pages are of

warm gray paper, 0.12 m. x 0.20 m. Martin began the book backwards. There are stubs showing that half a dozen pages have been cut out from the front, but enough remains to tell the story.

Martin, who, like most of his American contemporaries, had used a hard pencil and a linear method with little shading, is now experimenting with a soft pencil and considering tone. A sketch with the inscription "Selkirk, Oct. 8, 75" is still in the old manner inherited, perhaps, from Thomas Cole (Fig. 1). The novelty is only that a soft pencil is used and the tones of the larger masses are carefully studied. As in the earlier drawings, a dash of Chinese white relieves the monotony of the tinted

paper. This sketch may be Martin's farewell to his juvenile manner. He is now thirty-one years old and seeking his own style.



Fig. 1. Selkirk.



Fig. 2. Ferguson's Shanty.

A sketch, "Ferguson's Shanty, Sweeney (?) Lake, Sep. 16, 75" (Fig. 2), is a compromise between the old and the new manner. The freedom with which Martin indicates what he facetiously used to call "the foreground plant" is novel and interesting.

A wood interior with a brook, dated "Sep. 13, 75," again shows with a new freedom much of the minute detail of his earlier work (Fig. 4). Figures by Martin are so rare that the reader will welcome the sketch of a seated woman in which the new style is fully realized (Fig. 5). It is undated, but since it is among the American sketches of the autumn of 1875 I have no doubt that that is its period. Possibly the sitter is his wife. These sketches seem to prove that Homer Martin had developed his broader style before he went abroad.

He used about half the book before he sailed. The earliest dated sketch made abroad is "St. Cloud, 25 June 76" (Fig. 3). It is significant that Martin promptly



Fig. 3. St. Cloud.

betook himself to Corot's favorite sketching ground. He had early seen a Corot owned at Albany by his friend G. H. Boughton and doubtless in his early New York years he had seen many pictures by that much discussed and generally disapproved master of landscape. Broadly speaking, I feel there is very little direct influence of Corot on Martin. Boudin is a likelier, though not sure, inspirer of Martin's latest style.

The St. Cloud sketch is followed by studies of animals, probably made at the Jardin des Plantes. There is a standing bear, three cranes—summary studies, vivacious rather than strong.



Fig. 4. Brook and Wood.



Fig. 5. Seated Woman.



Fig. 6. Windsor.



Then, the scene changes from the Seine to the Thames—"Windsor, July 30, 76" (Fig. 6). To bring the composition right he runs the drawing over the opposite page. This sketch is probably the basis of the picture which he is known to have painted for Dr. Mosher of Albany, his host on this trip. I have not seen the painting. Martin repeated the Windsor motive in a leather screen, gilded background, which is owned by that accomplished collector, Mr. C. H. Worcester of Chicago. There are several other Thames sketches, perhaps the most accomplished technically that of a man and women drifting in a double scull with the oars idle in the rowlocks. The book ends with a sketch of a seated man (Fig. 7), possibly Whistler, though the white plume is not in evidence. It is good enough, particularly in the indication of the hand pressed to the head, to prove that, had he chosen, Martin could have succeeded in figure painting.



Fig. 7. Seated Man.



Fig. 8. Whistler.

On the inside of the front cover are notes which show Martin's interest in English scenery: one illegible note; "Bromley—Kent—Victoria Station—Maidenhead—Paddington Station—Cookham just above."

It is possible that a careful study of Martin's dated sketches will carry the development of his mature style a little further backward, but, having been pretty carefully through dozens of these sketches, I doubt it.

Shortly after this note was finished, the chance of the New York auction room brought us an interesting sketch of Whistler by Homer D. Martin (Fig. 8). It is on a light gray paper, apparently identical with that in the sketch book. It may then be a stray leaf from the sketch book cut down or, as is more likely, a leaf from a smaller book used at the same time. On the back of the sheet is a note of which I give the essential part: "from Mrs. Martin, purchased from Wm. Macbeth Inc. by Albert Rosenthal. Presented by him to Alexander Lieberman, 1-30-1922." Martin had small pretensions as a portraitist, but this scribble in soft pencil catches much of the sardonic character of the most waspish of butterflies. At the least it is an interesting addition to the iconography of Whistler and an eloquent document of a notable friendship. F. J. M., Jr.



## A GAINSBOROUGH PORTRAIT

WE HAVE been fortunate in buying with our own funds a notable example of Gainsborough's early portraiture.<sup>1</sup> The sitter was Mrs. Elizabeth Warner Jodrell. The work was done after 1744, towards the end of the artist's Bath period, for me his best. I would not exchange this portrait of a dignified matron, still comely despite her fifty years, for a baker's dozen of those overcaressed glamour girls which Gainsborough later, at London, brought into a sort of quantity production. Our cut tells a good deal about the quality of the picture and it remains only to say that the frock and bow are pale blue, and that the only touch of brilliant contrasting hue is the scarlet of the lips and earrings. The workmanship is solid and careful, withal brilliant. In England there is little precedent for it. Surely it could not have been learned from such stolid face painters as Kneller and Hudson. It is possible that Gainsborough consulted Van Dyke at his best, probable, I think, that there is some influence of French portraiture, say of Largillière, in his sober vein. Largillière, of course, painted in England, while we

<sup>1</sup> Accession number 44-69. Height, 0.73 m.; width, 0.61 m.

know that Gainsborough took something from the accomplished French illustrator, Gravelot, who also was occasionally active in England. However that may be, the gracious probity of the handling,



which has kept the surface in perfect preservation, is pretty rare in English portraiture when the eclectic and often rashly experimental Sir Joshua was its leader.  
F. J. M., Jr.

## KANEBION—KYS

THE little altar illustrated here, although evidently purchased in Smyrna, probably came originally from some Carian city, possibly from Kys which was formerly called Kanebion.<sup>1</sup>

<sup>1</sup> It is the gift of Mrs. Allan Marquand. Accession number 43-3. Height, 0.072 m.; base, 0.05 m. wide, 0.044 m. deep. The center areas of top and bottom are picked. The provenance "Smyrne" is pencilled on the side of the altar.

That much can be deduced from the double axe which appears in low relief on the front of the altar and from the inscription KANHBOY which is engraved on both sides of the axe handle.<sup>2</sup>

<sup>2</sup> The inscription is completely preserved and the uninscribed space after the beta may be explained by the engraver's desire not to separate the two letters of the following diphthong OT by the handle of the axe. The letter forms indicate a date of *circa* 100 B.C.

The double axe is a common symbol of the Carian Zeus and it occurs with and without the name of the god on altars and other monuments.<sup>2</sup> The name inscribed on the Princeton altar is given in the genitive case and it should therefore be understood as referring to the deity to whom the altar is dedicated. The name Kanebos does not seem to be known elsewhere, but Kanebion was the ancient name of the Carian city later called Kys.<sup>4</sup> It is tempting to assume that the old name Kanebion was derived from a local deity who was later identified with the Carian Zeus and whose name Kanebos has survived in this inscription. It

<sup>2</sup> See P. Le Bas and W. H. Waddington, *Voyage archéologique* V, no. 319; W. Judeich, *Athenische Mitteilungen* XV, 1890, p. 259, no. 10; J. Schaefer, *De Iove apud Cares cultio*, *Diss. Halenses* XX, pp. 349, 358-359, 366-367, 447; A. B. Cook, *Zeus* II, pp. 572-599, and especially p. 585, note 3 (fig. 492 on p. 584).

<sup>4</sup> Stephanos Byzantios, s.v. Κέον· πόλις Καρίας. Ἀπολλώνιος τετάρτη Καρικῶν· ἡ πρότερον Καρήβιον· τὸ ἑθνικὸν Κεῖτης; see also Apollonius Aphrodisiensis in *F. H. G.* IV, p. 311, fragment 3; J. Sundwall, *Klio*, Beiheft XI, p. 95; Büchner in Pauly-Wissowa, *Real-Encyclopädie*, s.v.v. Καρήβιον and Κέον.

For the location of Kys, see G. Cousin and G. Deschamps, *Bulletin de correspondance hellénique* XI, 1887, pp. 305-311; W. M. Ramsay, *The Historical Geography of Asia Minor*, Royal Geographical Society, Supplementary Papers IV, 1890, pp. 422-423, no. 20; G. Cousin and G. Deschamps, *Bulletin de correspondance hellénique* XVIII, 1894, pp. 41-42; B. V. Head, *Catalogue of the Greek Coins of Caria, Cos, Rhodes, etc.*, p. lii; Head, *Historia Numorum*, 2nd ed., p. 617, s.v. Cys; H. Grégoire, *Recueil des inscriptions grecques chrétiennes d'Asie Mineure*, I, p. 87; Büchner, *op. cit.*, s.v. Κέις; L. Robert, *Villes d'Asie Mineure*, pp. 147-148, and especially note 6 on p. 147; L. Robert, *Études anatoliennes*, p. 513, note 1; A. M. H. Jones, *The Cities of the Eastern Roman Empire*, p. 57.



so happens that on the very site of the city of Kys an altar was found which seems to be remarkably similar to the altar now in Princeton and which strengthens the conjecture as to the latter's original provenance.<sup>5</sup>

A. E. RAUBITSCHKE

<sup>5</sup> G. Cousin and G. Deschamps, *Bulletin de correspondance hellénique* XI, 1887, p. 310, no. 5, inscribed Μετεσιλάου. "Le nom propre est coupé en deux, et entre les deux parties a été gravée une hache à double tranchant." The name Metesilaos, which is in the genitive case and inscribed on both sides of the axe handle as is the Princeton inscription, is unique. F. Bechtel, *Die historischen Personennamen des Griechischen*, pp. 283 and 313, follows Cousin and Deschamps in assuming that it was the name of a mortal, but it may be the name of a hero or deity comparable to that of Protesilaos.

## THE THOMAS F. CARTER COLLECTION

At the beginning of the year we received the welcome gift of a collection of about seventy Chinese bronze weapons, mirrors, and harness parts. These were the gift of Mrs. Carter in memory of her husband, Thomas F. Carter of the Class of 1904 at Princeton University.

The collection was bought by Mrs. Carter in Peking. The spearheads, arrowheads, axeheads, swords, daggers, and knives present an interesting series of weapon types in use during the Shang and Chou Dynasties. The chariot hubs and harness parts date from the Chou

Dynasty. This is one of the few collections of fighting accoutrement in the western world and will be valuable for a much needed monograph in this field. The mirrors range from the Chou to T'ang Dynasty and supplement the group of mirrors presented by Dr. DuBois S. Morris several years ago.

The gift represents an important addition to the Museum's collection of Far Eastern art and increases the variety of original material available for instruction by the Department of Art and Archaeology.

### RECENT ACCESSIONS

In addition to objects more fully published, the following accessions were made during the period of July-December, 1944:

#### PAINTING

"Gauls Sacking Temple," by L. Gerôme. *Museum purchase.*

#### SCULPTURE

St. George, polychrome wood, Spanish, 15th century. *Gift of Stanley Mortimer, Jr., '19.*

#### DRAWINGS

Seventeen French drawings (by Callot, Caresme, and others). *Gift.*

Ten English drawings (by Gainsborough, Sully, Blake, Flaxman). *Gift.*

Nineteen American drawings (D. C. Johnston, Darley, La Farge, Weir, and others). *Gift.*

Flying angel, red chalk, attributed to Bernini. *Gift.*

Village scene, pen, by van Valckenberg. *Gift.*

One sheet of sketches, Rajput, late 18th century. *Gift.*

#### PRINTS

Ninety-seven wood engravings, by W. B. Closson. *Gift of Miss A. G. Latham.*

Two etchings by F. L. Griggs, "The Minster," "Minaden Episcopi." *Gift.*

Seven American etchings and lithographs. *Gift.*

#### MISCELLANEOUS

Four manuscript miniatures, English, North Italian, and Austrian. *Gift.*

Terracotta figurine of female figure, Attic, 6th century B.C. *Museum purchase.*

Terracotta bust of Sarapis, Roman, 2nd-3rd century A.D. *Gift.*

Bronze head, steelyard weight, late Roman. *Gift.*

Six bronze buckles, late Roman and early Christian. *Gift.*

Fragment of moulded glass cup, Syrian, 1st century A.D. *Gift.*

Two blue glass bottles, Islamic. *Gift.*

## MUSEUM OF HISTORIC ART

### RECORD

THE *Record* is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor.

The Museum of Historic Art is administered by the Trustees of Princeton University as one of its departments. The Museum is intended to form a visible epitome of the history of art

from earliest times to the present, that is, to cover the ground of the teaching by the Department of Art and Archaeology.

The Museum is open daily from 2 to 5 P.M., except on Christmas and New Year's Day, and during the month of August. Visits at other times may be arranged by appointment.

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